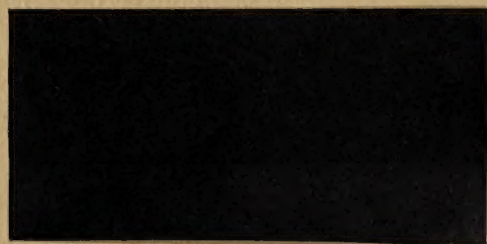




KALMUS ORCHESTRA LIBRARY

SAINT-SAENS



CHRISTMAS ORATORIO

Op. 12

ORCHESTRA SCORE

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

ORATORIO DE NOEL

1

N° 1. PRÉLUDE

(Dans le style de S^b. Bach.)

C. SAINT-SAËNS

Op. 12.

Allegretto

Violoncelles

Contrebasses

Orgue

(oblige')

Ped.

5

Violons

Altos

10

Handwritten musical score system 15, featuring five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the piano accompaniment. The key signature is one sharp (F#). The system includes dynamic markings such as *cresc.* (crescendo) and *p.* (piano). The notation includes various note values, rests, and slurs.

Handwritten musical score system 16, featuring five staves. The first four staves are for a string quartet. The fifth staff is for the piano accompaniment. The key signature is one sharp (F#). The system includes dynamic markings such as *f* (forte) and *p* (piano). The notation includes various note values, rests, and slurs.

Handwritten musical score system 20, featuring five staves. The first four staves are for a string quartet. The fifth staff is for the piano accompaniment. The key signature is one sharp (F#). The system includes dynamic markings such as *sf* (sforzando) and *p* (piano). The notation includes various note values, rests, and slurs.

25

Handwritten musical score system 25. It features five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), each starting with a *p* (piano) dynamic marking. The bottom two staves are for the piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The system concludes with a fermata over the final measure.

30

Handwritten musical score system 30. It features five staves. The top four staves are for a string quartet, with the first two staves (Violin I and II) marked *pp* (pianissimo). The bottom two staves are for the piano accompaniment, marked *dim.* (diminuendo). The system concludes with a fermata over the final measure.

35

Handwritten musical score system 35. It features five staves. The top four staves are for a string quartet, each marked *p* (piano). The bottom two staves are for the piano accompaniment, marked *p* (piano). The system includes multiple *cresc.* (crescendo) markings across the staves and concludes with a fermata over the final measure.

40

Musical score for measures 40-44. The score is written for five staves. Measures 40-41 feature a forte (*f*) dynamic. Measures 42-43 feature a fortissimo (*sf*) dynamic. Measure 44 features a piano (*p*) dynamic. The bottom system (measures 40-41) includes a piano part with a forte (*f*) dynamic.

45

Musical score for measures 45-49. The score is written for five staves. Measures 45-46 feature a piano (*p*) dynamic. Measures 47-49 feature a forte (*f*) dynamic. The bottom system (measures 45-46) includes a piano part with a forte (*f*) dynamic.

50

Musical score for measures 50-54. The score is written for five staves. Measures 50-51 feature a piano (*p*) dynamic. Measures 52-53 feature a fortissimo (*sf*) dynamic. Measure 54 features a piano (*p*) dynamic. The bottom system (measures 50-51) includes a piano part with a forte (*f*) dynamic.

N° 2. RÉCIT ET CHŒUR

Récit

TÉNOR SOLO

Et pas to-res errant, in re-gi-o-ne e-a-dem vi-gi-lan-tes, Et cus-to-di-en-tes vi-

Orgue

Flûtes *p*

Contralto solo

Et — ec-ce An-ge-lus

-gi-li-as noc-tis su-per gre-gem su-um.

Contrebasses

pp

con Ped.

Do-mi-ni Ste-tit jux-ta il-los, Et cla-ri-tas De-i circum-ful-sit il-los,

Et ti-mu-e-runt ti-mo-re ma-gno.

Ténor solo

Et di-xit il-lis An-ge-lus:

Soprano solo

And^{te} (a tempo) No-li-te ti-me-re, no-li-te ti-me-re! Ec-ce e-nim

pp

senza Ped.

Soprano solo

40

e - van - ge - li - so vo - bis gau - di - um ma - gnum, quod e - rit om - ni

45 cresc. f 50

po - pu - lo : qui - a na - tus est vo - bis ho - di - e Chris - tus Do - mi -

meno p

55 dol.

- nus in ci - vi - ta - te Da - vid; Et hoc vo - bis si - gnum:

(Flûte de 8 et 4 Pieds) pp

60 65

In - ve - ni - e - tis in - fan - tem pan - nis in - vo - lu - tum, et po ti - ~~tem~~ ⁱⁿ ~~ma~~ ⁱⁿ pre - se - pi - o.

senza Ped.

Baryton solo

70

Et su - bi - to fac - ta est cum An - ge - lo multi - tu - do

Vns p simili

Altos p simili

Vlles et C.B. p simili

col Ped.

75 4 4 80 7

mi - li - ti - æ coe - les - tis, lau - den - ti - um De - um, et di - cen - ti - um:

senza Ped.

CHŒUR

Allegro

Sopranos

Contraltos

Ténors

Basses

Violons

Altos

Vclles et C.B.
(Unis.)

Orgue

5

Glo - ri - a in al - tis - simis De - o, Glo - ri - a

Glo - ri - a in al - tis - simis De - o, Glo - ri - a

Glo - ri - a in al - tis - simis De - o, Glo - ri - a

Glo - ri - a in al - tis - simis De - o, Glo - ri - a

piu f

con Ped.

110 15

in al - tis - simis De - o, Et in ter - rà pax

in al - tis - simis De - o, Et in ter - rà pax ho -

Et in ter - rà pax

Et in ter - rà pax ho - mi - ni -

P subito

20

Handwritten musical score for "Gloria in excelsis Deo" by J. S. Bach, BWV 147. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing instrumental parts. The lyrics are in Latin: "ho-mi-ni-bus bo-næ vo-lun-ta-tis! Glo-ria in al-tis-si-mis De-o." The score includes various musical notations such as notes, rests, and dynamic markings like "sf" (sforzando). There are also handwritten annotations in red ink, including a large "Cres" (Crescendo) marking and several red arrows pointing to specific notes.

25

1. Gens

2 Ave

30

3 crew

De - o, Glo - ri - a, Glo - ri - a, Glo - ri - a De -

in al - tis - simis De - o, in al - tissi - mis, in al - tissi - mis, Glo - ri - a De -

- o, Glo - ri - a, Glo - ri - a, Glo - ri - a in al - tis - si -

Glo - ri - a in al - tissimis De - o, in al - tissimis De - o, in al - tis - simis De - o, Glo - ri - a

s f *s f* *s f* *s f*

- o, Et in ter - râ pax, pax ho - mi - ni - bus, ho - mi - ni - bus

- o, Et in ter - râ pax ho - mi - ni - bus

- mis, Et in ter - râ pax ho - mi - ni - bus

- a, Et in ter - râ pax ho - mi - ni - bus

bus bo - nœ vo - lun - ta - tis!

bo - nœ vo - lun - ta - tis!

bo - nœ vo - lun - ta - tis!

bo - nœ vo - lun - ta - tis!

velles

C.B.

N° 3. AIR

Andante / espressivo

5

dolce

MEZZO-SOPRANO
SOLO

Violoncelles

Soli

Viole de Gambe

Orgue

senza Ped.

Expectans,

p

pp

Flûtes

Viole

10

15

Expectans,

ex - pec - ta - vi Do - mi - num;

ex.pectans,

dolce

cresc.

cresc.

20

25

expectans,

ex - pec - tans,

ex.pec -

p

p

cresc.

p

cresc.

p

30 35

- ta - vi Do - mi - num, ex - pec - ta - vi, ex - pec -

p

40 45

- ta - vi Do - mi - num.

pp

Flûte
pp

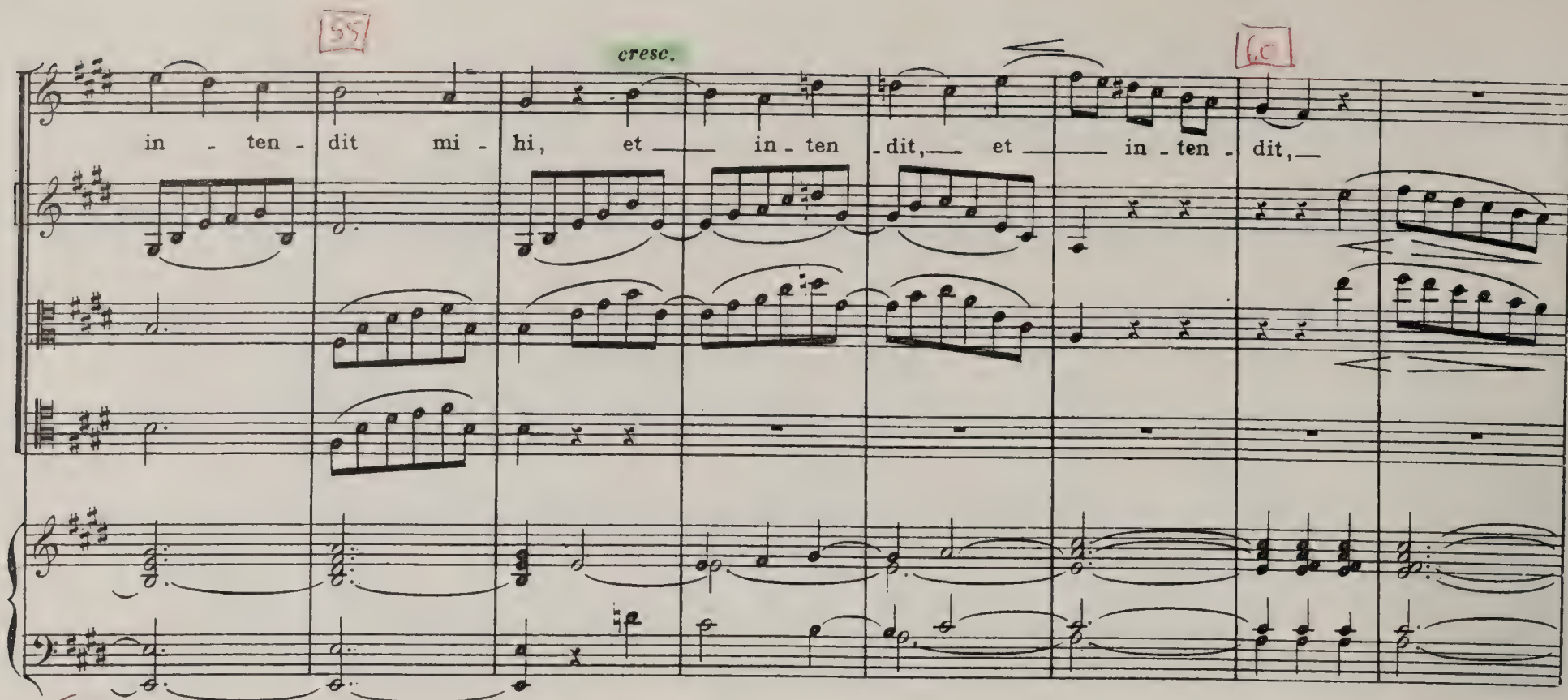
50

dolce Et in - ten - dit mi - hi, et

dolce

55 cresc. 66

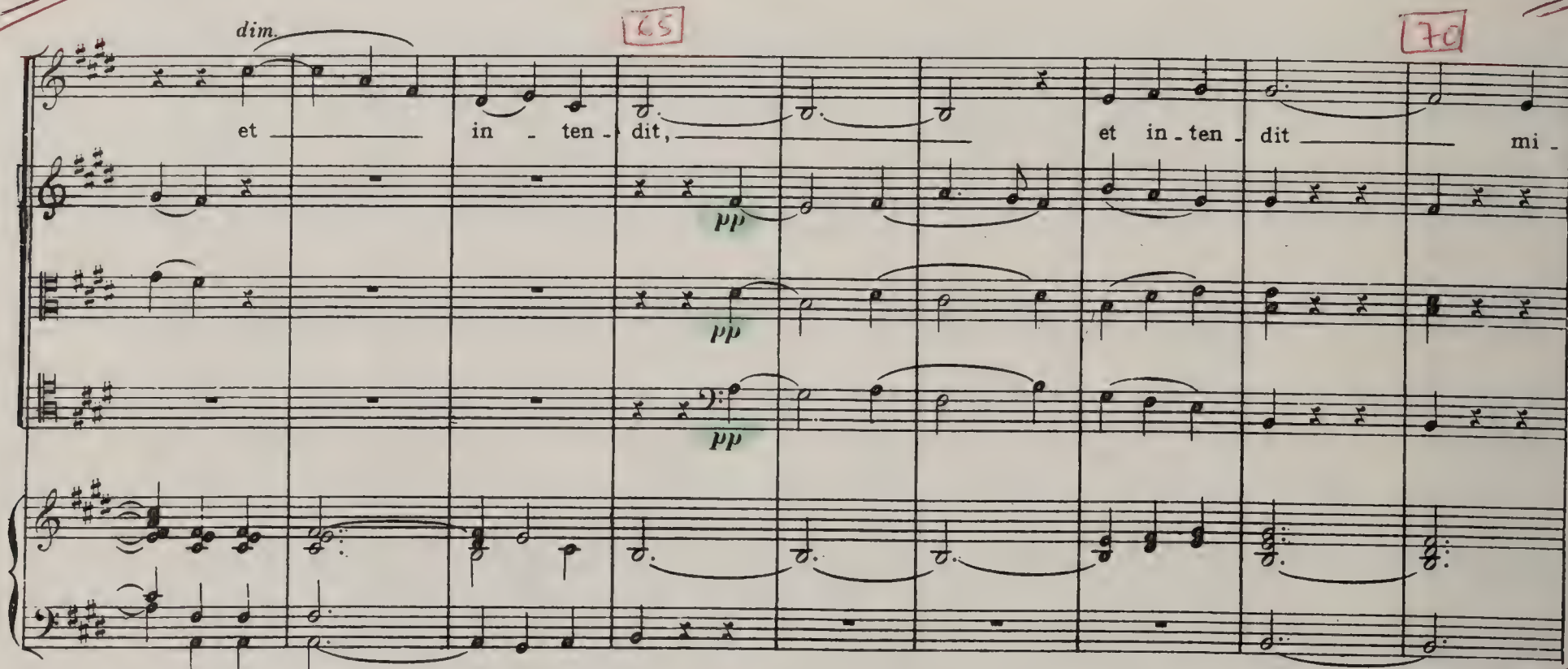
in - ten - dit mi - hi, et in - ten - dit, et in - ten - dit,



dim. 65 70

et in - ten - dit, et in - ten - dit mi -

pp

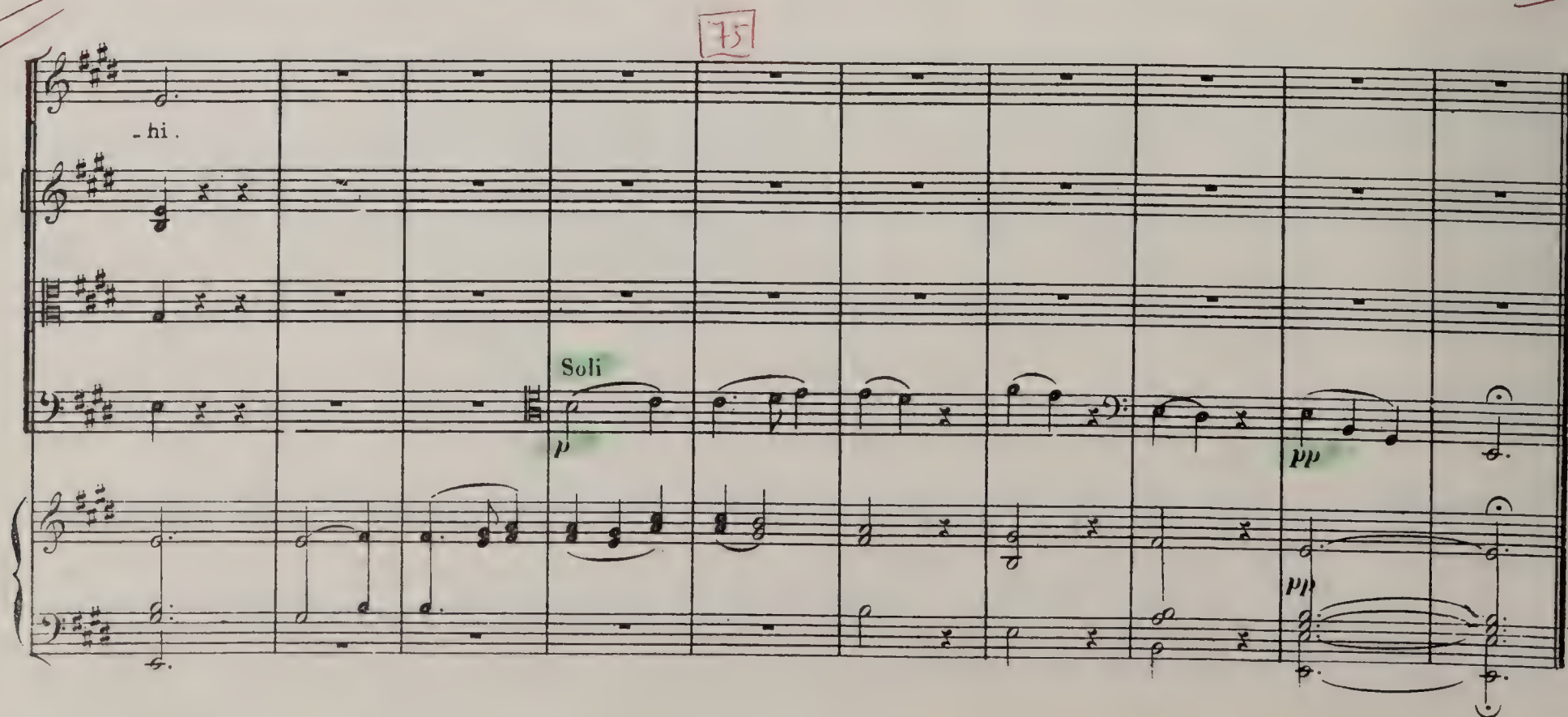


75

- hi.

Soli

pp



N° 4. AIR ET CHŒUR

Kunderchor. 4 Stimmen.

Mod^{to} comodo *dolce* [5]

TÉNOR SOLO

Do-mine, e - go cre-di-di, e - go cre-di-di, quia tu es — Chris —

Violons

Altos

Violoncelles Col C.B.

Contrebasses

Orgue

[10] *dol.* [15]

-tus, — Fi - li-us Dei vi - vi. Do - mine, e - go cre-di-di,

[20]

e - go cre-di-di, quia tu es — Chris - tus, — Fi - li-us Dei vi -

Chor →

25

30

dol.

vi.
1^{re} Sop.
Qui in hunc mun - dum ve - ni - sti.
2^{de} Sop.
Qui in hunc mun - dum ve - ni - sti.
1^{re} Contr.
Qui in hunc mun - dum ve - ni - sti.
2^{de} Contr.
Qui in hunc mun - dum ve - ni - sti.
villes et C.B.
Tromp.
Flûtes

Do - mi - ne e - go

p

35

cresc.

cre - di - di, e - go cre - di - di qui a tu es Chris - tus, Chris - tus, Christus, Fi - li - us Dei
Chris - tus!
Chris - tus!
Chris - tus!
Chris - tus!
Chris - tus! *dim.*
f *dim.*
f *dim.*
f *dim.*
f *dim.*
f

VI
II
Br
C
KB

40

45

dol.

vi - vi, Christus, Christus, Fi-li-us De-i vi - vi,

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Hautb. solo

55

60

dol.

qui in hunc mundum ve ni - sti.

dum ve ni - sti,

dum ve ni - sti,

dum ve ni - sti,

dum ve ni - sti,

dum ve ni - sti,

Hautb.

N° 5 DUO

SOPRANO, BARYTON

All^{to} mod^{to}*p*

5

SOPRANO SOLO

Harpe

Orgue

p staccato

senza Ped.

(Flûte et Hautbois Unis.)

be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve - nit in nomine Do - mini!

Baryton solo

Be - ne -

- dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve -

Soprano

20

Be - ne - dictus, be - ne - dictus in no -
nit in nomine Do - mi - ni, qui ve - nit, qui ve - nit in no -

25

- mi - ne, in no - mine Do - mi - ni, De - us Dominus, et il - lu - xit

cher deuxvez

Do - mi - nus il - lu - xit no - bis, Do - mi - nus il - lu - xit

il - luxit no - bis, De - us Domi - nus, De - us Dominus. et il - lu -

no - bis, De - us Dominus, De - us Dominus, et il -

xit, et il - luxit no - bis, et il - luxit no - bis. De - us me - us

lu - xit, et il - luxit no - bis, et il - luxit no - bis.

pp tenuto

(sans Hautbois)

es tu. et confi - te - bor - ti - bi.

sotto voce

De - us me - us es tu, et confi - te - bor.

De - us me - us es tu, et confi - te - bor ti - bi. Deus me -

ti - bi. De - us me - us es tu, et confi - te - bor ti - bi. Deus meus es tu.

cresc.

stacc.

Fl. et Hautb.

60 *più cresc.*

- us es tu, Deus me - us, et ex - al - ta - bo te, et ex - al - ta - bo te. Deus meus es tu, Deus meus es tu, et ex - al - ta - bo te, et ex - al - ta - bo te. Deus me - us es tu, Deus me -

et ex - al - ta - bo te, et ex - al - ta - bo te, et ex - al - ta - bo te, et ex - al - ta - bo et ex - al -

- bo, et ex - al - ta - bo te. - ta - bo, et ex - al - ta - bo te.

Ped.

N^o 6. CHŒUR

All^o moderato

ff

Sopranos

Contraltos

Ténors

Basses

Violons

Altos

Violoncelles

Contrebasses

Orgue

Qua - re fremue - runt

Qua - re fremue - runt

Qua - re fremue - runt

Qua - re fremue - runt

ff

ff

ff

Col Velles

ff

Ped.

15

pp

gen - tes? Qua - re fremue - runt gen

pp

gen - tes? Qua - re fremue - runt gen

pp

gen - tes? Qua - re fremue - runt gen

gen - tes? Qua - re fremue - runt gen

pp

pp

pp

Velles et C. B.

simili

simili

simili

simili

10

- tes? Qua - re

- tes? Qua - re fremue - runt gen - tes?

- tes? Qua - re fremue - runt gen - tes?

- tes? Qua - re fremue - runt gen - tes? fremue - runt

15

fremue - runt gen - tes? Qua - re fre - mu.e - runt

Qua - re fremue - runt gen - tes? fre - mu.e - runt

Qua - re fre - mu.e - runt gen - tes? fre - mu.e - runt

gen - tes? Qua - re fre - mu.e - runt

20

gen - tes? Et po - puli medi - ta - ti

gen - tes? Et po - puli medi - ta - ti

gen - tes? Et po - puli medi - ta - ti

gen - tes? Et po - puli

velles

C.B.

ff

ff

ff

ff

LS

po - puli medi - ta - ti sunt ina - nia? qua - re?

ta - ti sunt in - a - ni - a? medi - ta - ti sunt ina - nia?

sunt ina - nia? medi - ta - ti sunt ina - ni - a? qua - re? qua - re?

medi - ta - ti sunt in - a - ni - a?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Velles et C. B.

tutta forza

[illegible]

Più lento

Handwritten: *Allegretto*

42 45 50

Ped.

Sopranos
Contraltos
Ténors
Basses

55 60

Glo-ri-a Pa-tri, glo-ri-a Fi-li-o, glo-ri-a Spi-ri-

65 70

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

pp pp

[illegible][illegible]

N° 7. TRIO

SOPRANO, TÉNOR, BARYTON

And^{te} con moto

Harpe

Orgue

Ténor

Soprano

[5]

p

Te

cum prin - ci - pi.um,

te - cum prin -

cresc.

- ci - pium

in di - e

vir - tu - tis

tu - æ.

Te

cum prin -

10

cresc.

- ci - pi.um, te - cum prin - ci - pi.um in di - e vir - tu - tis tu -

15

cresc.

Te - cum prin - ci - pi.um, te - cum prin - ci - pi.um in di - e

Sop.

Tén.

p

Te - cum prin - ci - pi.um

vir - tu - tis tu - æ.

Te - cum prin -

20

p

dim.

- ci - pi.um, Te cum prin - ci - pi.um te cum prin -

Te - cum prin - ci - pi.um Te cum prin -

Te cum prin -

dim.

p sotto voce

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

p sotto voce

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

più p

più p

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

glissando

8

to - rum.

to - rum.

to - rum.

Op. 1

ritardando

dim.

Ténor *dol.*

Tempo →

35

Te - cum prin - ci - pium, te - cum prin - ci - pium in di - e

dolce

Soprano

dol.

Te - cum prin - ci - pium, te - cum prin -

vir - tu - tis tu - æ. Te - cum prin - ci - pium, te - cum prin -

ci - pi - um in di - e vir - tu - tis tu -

ci - pi - um in di - e vir - tu - tis tu -

The first system of the musical score, measures 1-4. It features two vocal staves (Soprano and Alto) and a piano accompaniment with Treble and Bass clefs. The lyrics are 'ci - pi - um in di - e vir - tu - tis tu -'. The piano part has a melodic line in the right hand and a supporting line in the left hand.

in splen - do - ri - bus Sanc - to - rum, in splen -

in splen - do - ri - bus Sanc - to - rum, in splen -

The second system of the musical score, measures 5-8. It continues the vocal and piano parts. The lyrics are 'in splen - do - ri - bus Sanc - to - rum, in splen -'. There are dynamic markings 'mf' and 'p' in green ink. The piano part continues with a melodic line in the right hand and a supporting line in the left hand.

splen - do - ri - bus Sanc - to - rum

splen - do - ri - bus Sanc - to - rum

The third system of the musical score, measures 9-12. It continues the vocal and piano parts. The lyrics are 'splen - do - ri - bus Sanc - to - rum'. There are dynamic markings 'cresc.' and 'f' in green ink. The piano part continues with a melodic line in the right hand and a supporting line in the left hand.

-rum, Sanc *dim.* *dim.* *dim.* rum,

Sanc to rum,

dim.

50 *p* to rum,

p Sanc to rum, in splen

Sanc to rum,

51 *cresc.* in splen do ri bus Sanc

cresc. do ri bus Sanc to rum, in splen do ri bus Sanc

mf cresc. in splen do ri bus

to - rum, in splen - do - ri - bus Sanc -

to - rum splen - do - ri - bus Sanc -

Sanc - to rum in splen -

cresc. *f* *dim.*

60

to - rum, in splen -

to - rum, in splen -

do - ri - bus Sanc - to - rum, in splen -

p *pp*

65

do - ri - bus Sanc - to - rum.

do - ri - bus Sanc - to - rum.

do - ri - bus Sanc - to - rum.

pp *pp* *pp*

Nº 8 QUATUOR

Andantino *f* 5

CONTRALTO SOLO
Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia. Lauda-te, coeli,

Violons
mf *p*

Altos
mf *p*

Violoncelles
mf *p*

Orgue
mf *p* *Ped.*

10 *dolce*

et exul-ta, terra, quia con-so-la-tus est Do-minus po-pu-lum su-um; et

p

15 *et* *two bar rest* 20

pau-pe-rum su-o-rum, et pau-pe-rum su-o-rum mi-se-re-bi-

30

ter-ra, qui-a con-so-la-tus est Do-mi-nus po-pu-lum su-um;

ter-ra, qui-a con-so-la-tus la-tus est Do-mi-nus po-pu-lum su-um;

et ex-ul-ta, ter-ra, po-pu-lum su-

ter-ra, qui-a con-so-la-tus est Do-mi-nus po-pu-lum su-um;

35 *Tempo*

et pau - pe - rum, — et pau - pe - rum, — su - o - rum, et pau - perum su - o - rum

et — pau pe - rum, — et pau - pe - rum — su - o - rum

dolce — um; et — pau pe - rum, — et pau - pe - rum — su - o - rum

et — pau - pe - rum, — et pau - pe - rum su - o - rum mi - se -

45

mi - se - re - bi - tur. Al - le - lu - ia. Al - le - lu -

mi - se - re - bi - tur. Al - le - lu - ia. Al - le - lu -

mi - se - re - bi - tur. *f* Al - le - lu - ia. Al - le - lu - ia.

- re - bi - tur. Al - le - lu - ia. Al - le - lu -

p *p* *p*

mf *p*

p *p* *p* *p*

Ped.

50

ia. Al-le - lu - ia. Al-le - lu - ia.

ia. Al-le - lu - ia. Al-le - lu - ia.

dolce Qui-a con - so-la - tus est Do-mi-nus — po-pu-lum su - um; — et pau - pe -

ia. Al-le - lu - ia.

Poco a poco

Poco a poco

senza Ped.

rall. e dim.

55

Adagio

60

rum — su - o - rum, et pau - pe-rum su - o - rum

mi-se-re - bi - tur.

Adagio

Adagio

N° 9 QUINTETTE ET CHŒUR

Allegretto
Hautbois

Orgue

cresc.

p



p

p

p

p

f

cresc.

cresc.

cresc.

cresc.

15

Piano accompaniment for measures 15-18. The score consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *f* (forte) and *dim.* (diminuendo). A *fpizz.* (forzando pizzicato) marking is present in the fifth staff at measure 17.

20

Vocal and piano accompaniment for measures 20-23. The vocal parts are Soprano Solo, Mezzo Soprano Solo, Contralto Solo, and Tenor Solo. The piano accompaniment consists of five staves. The lyrics are: "Con - sur - ge, Fi - li - a Si - on." The music is in a major key and 4/4 time. Dynamics include *f* (forte) and *p* (piano). A red circle is drawn around the Tenor Solo staff in measure 21.

This musical score is for a setting of "The Lord's Prayer" (Agnus Dei). It is written for three vocal soloists (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The score is in G major (one sharp) and 4/4 time. The tempo is marked "Andante".

Vocal Parts:

- Soprano:** The first vocal line, starting with "sur - ge, Fi - lia Si - on. Con -".
- Alto:** The second vocal line, also starting with "sur - ge, Fi - lia Si - on. Con -".
- Tenor/Bass:** The third vocal line, starting with "sur - ge, Fi - lia Si - on. Con -".

Piano Accompaniment:

- Right Hand:** Features a melodic line with eighth and sixteenth notes, often beamed together. It includes a "Baryton solo" section in the middle.
- Left Hand:** Provides a harmonic accompaniment with chords and moving lines, including a "pizz p" (pizzicato piano) section.

The score is divided into four measures. The first measure contains the vocal entries and the beginning of the piano accompaniment. The second measure continues the vocal lines and the piano accompaniment. The third measure features the "Baryton solo" in the piano part. The fourth measure concludes the section with the vocalists holding their final notes and the piano accompaniment providing a sustained harmonic background.

[illegible]

dolce

Lau - da in

Lau - da in

Lau - da in

Lau - da in

Lau - da in

Ténor Solo

dolce

Lau - da in noc - te,

Baryton Solo

- ia.

- ia.

- ia.

- ia.

mf

mf

mf

mf

p

p

p

p

p

noc - te,

in prin - ci - pi o vi - gi - li - a

noc - te,

in prin - ci - pi o vi - gi - li - a

noc - te,

in prin - ci - pi o vi - gi - li - a

noc - te,

in prin - ci - pi o vi - gi - li - a

noc - te,

in prin - ci - pi o vi - gi - li - a

1 2 3, Chav

45

[illegible]

~~Soprano Solo~~

Mezzo-Soprano Solo

[illegible]

Contralto Solo

Tenor Solo

Baryton Solo

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le -

Hautb.

p

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

pizz.

pizz.

pizz.

pizz.

Flûtes

pp

Handwritten musical score for measures 60-64. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Al-le-lu-ia". Performance markings include *cresc.*, *dim.*, *pizz.*, *arco*, and *pp*. Red handwritten notes "pizz" are present in the piano part.

Handwritten musical score for measures 65-69. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "Al-le-lu-ia". Performance markings include *p*, *pizz.*, *arco*, and *pp*. Red handwritten notes "pizz" are present in the piano part.

CHŒUR

Sopranos
Contraltos
Ténors
Basses

f E - gre - di - a - tur ut splendor jus - tus Si - - - on, et Sal - va - tor e - jus ut

f E - gre - di - a - tur ut splendor jus - tus Si - - - on, et Sal - va - tor e - jus ut

Harpe

mf

cresc.

cresc.

cresc.

cresc.

f Al - le - lu - ia.

f Al - le - lu - ia.

lampas ac - cen - da - tur. Al - le - lu - ia.

lampas ac - cen - da - tur. Al - le - lu - ia.

f

f

f

f

Hautb.

Flûtes

pp

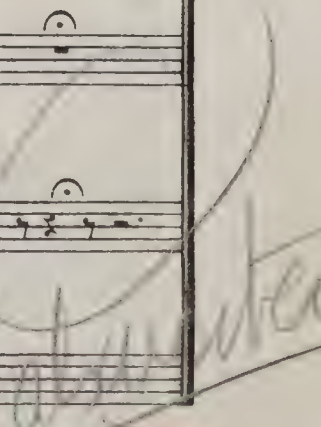
p

180

dim.
 dim.
 dim.
 dim.
 dim.
 p
 p
 -p
 -p

185

pizz.
 pizz.
 pizz.
 Vclles pizz.
 C.B.
 pp
 pizz
 pp
 pp

attacco Chor 

N° 10 CHŒUR

Maestoso

Sopranos
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Contraltos
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Ténors
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Basses
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Violons
f

Altos
f

Velles et C. B. (Unis)
f

Orgue
f

Ped.

5

10

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra ;

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,

Chœur

151

1^a 2^a

a fa-ci-e Domi-ni, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

a fa-ci-e Domi-ni, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia. Al-le-lu-ia.

35

FIN

